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This publication provides guidance to prospects, applicants, students, faculty and staff.

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## 1 About the School

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 187) are among the **busiest and best concert venues in Montreal**;
- The intimate *Clara Lichtenstein Hall* (capacity: 80) was renovated in 2014;
- Facilities also include the *Wirth Opera Studio* (an opera rehearsal room), and the *Multimedia Complex Suite*, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes;
- The three floors of the *Marvin Duchow Music Library* contain well over 100,000 scores, recordings, books, and periodicals;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The [Centre for Interdisciplinary Research in Music Media and Technology](#) (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by activities, as well as the Library, as well as the 1421 0 • 0 1 5'd5 Tm(suppl c(, and staff)Tj1 10 0111

**Composition**

Hui, Melissa; B.Mus.(Br. Col.), M.F.A.(Calif. Inst. of Arts), D.M.A./M.M.A.(Yale); Associate Professor; Composition

Leroux, Philippe; Premier Prix(Conservatoire national supérieur de musique et de danse de Paris); Associate Professor; Composition; Director, Digital Composition Studios

Lesage, Jean; Concours, Diplôme d'études supérieures(Conservatoire de Montréal); Associate Professor; Composition Area Chair; Composition

Rea, John; B.Mus.(Wayne), M.Mus.(Tor.), M.F.A., Ph.D.(Princ.); Professor; Composition, Theory and Analysis

## 3.1.2 Music Education Area

**Music Education**

Cossette, Isabelle; Premier Prix(Conservatoire du Québec); M.Mus.(McG.), D.Mus.(Montr.); Assistant Professor; Music Education; Director, CIRMMT

Lorenzino, Lisa; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta.); Faculty Lecturer; Music Education Area Chair, Music Education

## 3.1.3 Music Theory Area

**Music Theory**

Biamonte, Nicole; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale); Associate Professor; Theory and Analysis

Caplin, William; B.M.(USC), M.A., Ph.D.(Chic.); Professor; Theory and Analysis (*James McGill Professor*)

Hasegawa, Robert; B.A.(Bard Col.), M.A.(Calif.), Ph.D.(Harv.); Assistant Professor; Theory Area Chair, Theory and Analysis

Neidhöfer, Christoph; Dipl.(Musikhochschule Basel), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition

Schubert, Peter; B.A., M.A., Ph.D.(Col.); Professor; Theory and Analysis

Wild, Jonathan; B.Mus., M.A.(McG.), Ph.D.(Harv.); Associate Professor; Theory and Analysis, Composition

## 3.1.4 Music Technology Area

**Music Technology**

Depalle, Philippe; B.Sc.(Paris XI & ENS Cachan), D.E.A.(Le Mans & ENS Cachan), Ph.D.(Le Mans & IRCAM); Associate Professor; Music Technology

Fujinaga, Ichiro; B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.); Associate Professor; Music Technology

McAdams, Stephen; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris); Professor; Music Technology (*Canada Research Chair*)

Mulder, Axel; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser); Adjunct Professor

Scavone, Gary; B.A., B.S.(Syrac.), M.S., Ph.D.(Stan.); Associate Professor; Music Technology Area Chair, Music Technology

Wanderley, Marcelo; B.Eng.(UFPR), M.Eng.(UFSC), Ph.D.(Paris VI & IRCAM); Professor; Music Technology, Gestural Control of Sound Synthesis

## 3.1.5 Musicianship Area

**Musicianship**

Asly, Monica; B.Mus.(McG.); Faculty Lecturer; Musicianship

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L.; Assistant Professor; Musicianship Area Chair, Musicianship; Piano; Keyboard Proficiency Coordinator

Mariner, Justin; M.Mus., D.Mus.(McG.); Assistant Professor; Musicianship

## 3.1.6 Musicology Area

**Musicology**

Barg, Lisa; B.A.(Antioch), M.A., Ph.D.(SUNY, Stony Brook); Associate Professor; History and Literature

## Musicology

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.(Cornell); Associate Professor; Fortepiano, History and Literature

Brackett, David; B.A.(Calif.-Santa Cruz), M.M.(New England Cons.), D.M.A.(Cornell); Associate Professor; History and Literature

Cumming, Julie; B.A.(Col.), M.A., Ph.D.(Calif., Berk.); Associate Professor; History and Literature

Huebner, Steven; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.); Professor; Musicology Area Chair; History and Literature (*James McGill Professor*)

### **Trumpet**

De Vuyst, Russell; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.); Assistant Professor; Associate Principal Trumpet, Montreal Symphony Orchestra; Assistant Professor

Merkelo, Paul; B.Mus.(Eastman); Principal Trumpet, Montreal Symphony Orchestra; Instructor

Stoelzel, Richard; B.Mus.(South. Miss.), M.Mus.(Conn.); Associate Professor; Brass Area Chair

### **Trombone**

Beaudry, Pierre; Montreal Symphony Orchestra; Instructor

Box, James; M.M.(S. Methodist), M.M.(Cleveland Inst. Music); Principal Trombone, Montreal Symphony Orchestra; Assistant Professor

Dix, Trevor; B.Mus.(W. Laur.), M.Mus.(McG.); Instructor

Richer, Patrice; Instructor

### **Tuba/Euphonium**

Cazes, Alain; Premier Prix(Conservatoire de Montréal); Associate Professor

Howle, Austin; B.Mus.(Flor. St.), M.Mus.(Rice); Principal Tuba, Montreal Symphony Orchestra; Instructor

Johnson, Sasha; B.Mus.(Tor.); Instructor

## 3.2.2 Early Music Area

### **Early Music**

Beghin, Tom; Diplôme Supérieur(Louvain), M.A., D.M.A.69.4ouvain), M.A.e Professor

### **Ensembles**

Kennedy, Donny; B.Mus., M.Mus.(McG.); Instructor; Jazz Combo Coordinator

Kinslow, Valerie; B.A.(McG.); Assistant Professor; Cappella Antica; Early Music Ensemble Co-Coordinator

MacMillan, Betsy; B.Mus.(W. Ont.), M.Mus.(McG.); Instructor; Early Music Ensemble Co-Coordinator

McNabney, Douglas; B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.); Associate Professor; Chamber Music Coordinator

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor; Chamber Jazz Ensemble; Jazz Orchestra 1

Vallée, Jean-Sébastien; B.Mus.(Laval), Grad.Dip.(Sher.), M.Mus.(Calif.-Santa Cruz), D.M.A.(Ill.-Urbana-Champaign); Assistant Professor; Choral Ensembles

## 3.2.4 Jazz Area

### **Jazz Bass**

Hollins, Fraser; Instructor

Walkington, Alexander; B.Mus., M.Mus.(McG.); Instructor

### **Jazz Drums**

Doxas, Jim; B.Mus.(McG.); Instructor

Hollenbeck, John; B.Mus., M.Mus.(Eastman); Associate Professor

Laing, David; B.A.(McG.); Instructor

Lambert, Michel; Instructor

McCann, Chris; Instructor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

### **Jazz Flute**

Gossage, Dave; Instructor

### **Jazz Guitar**

Amirault, Greg; B.Mus.(McG.); Instructor

Bibace, Kenneth; B.Mus., M.Mus.(McG.); Instructor

Clayton, Greg; Instructor

Gauthier, Michael; Instructor

Jimenez, Carlos; B.Mus., M.Mus.(McG.); Instructor

### **Jazz Piano**

Bourassa, François; Instructor

Johnston, Jeffrey; Instructor

Pilc, Jean-Michel; Associate Professor

White, André; B.A.(C'dia), M.Mus.(McG.); Associate Professor

### **Jazz Saxophone**

Bolduc, Rémi;

**Jazz Trombone**

Grott, David; Instructor

**Jazz Trumpet**

Couture, Jocelyn; B.Mus.(UQAM), M.Mus.(McG.); Instructor

Dean, Kevin; B.M.E.(Iowa), M.Mus.(Miami); Professor

Di Lauro, Ron; B.Mus., M.Mus.(McG.); Instructor

Mahar, Bill; B.Mus.(McG.); Instructor

Sullivan, Joe; B.A.(Ott.), M.M.(New England Cons.); Associate Professor

**Jazz Violin**

Tremblay, Lisanne; B.Mus.(McG.); Instructor

**Jazz Vibraphone**

Stevenson, François; B.Mus.(McG.); B.Ed.(Ott.); Instructor

**Jazz Voice**

Dahlen, Sienna; Instructor

Lee, Rane; Instructor

Novak, Bohdanna; Instructor

Tremblay, Sophie; Instructor

## 3.2.5 Organ Area

**Organ**

Ericsson, Hans-Ola; Mus. Dir. Exam(Royal Swedish Academy of Music), Graduate(Hochschule für Musik, Freiburg); Professor; Organ Area Chair; University Organist

Gilbert, Kenneth; D.Mus. honoris causa(McG.), O.C., F.R.S.C., HonRAM; Adjunct Professor

Oldengarm, Jonathan; B.Mus.(W. Laur.), M.Mus., D.Mus., Artist Dip.(McG.); Instructor

## 3.2.6 Percussion Area

**Percussion**

Huang, Aiyun; B.A.(Tor.), D.M.A.(Calif.-San Diego); Associate Professor; Percussion Area Chair (*William Dawson Scholar*)

Marandola, Fabrice; Premier Prix(Conservatoire de Paris); M.Mus., Ph.D.(Sorbonne); Assistant Professor

## 3.2.7 Piano Area

**Piano**

Davidson, Thomas; B.Mus.(Qu.), M.Mus.(McG.), Cert. of Advanced Study(R.C.M., Lond.), A.R.C.M., L.T.C.L; Assistant Professor

Gavrilova, Julia; M.Mus., D.Mus.(McG.); Instructor

Harboyan, Patil; B.Mus., M.Mus.(McG.), D.M.A.(Stony Brook); Instructor

Hashimoto, Kyoko; B.Mus.(Toho-Gakuen, Tokyo), Professional Studies(Juilliard); Professor; Piano Area Chair

Karlicek, Martin; B.Mus., M.Mus.(HAMU, Prague), D.Mus.(McG.); Instructor

Laimon, Sara; B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook); Associate Professor

Lemelin, Stéphane; B.Mus., M.Mus.(Peabody), D.M.A.(Yale); Professor

Marchand, Jean; Premier Prix(Conservatoire de Montréal); Instructor



## Piano

McMahon, Michael; B.Mus.(McG.), Graduate(Hochschule für Musik, Vienna); Associate Professor

Mdivani, Marina; Post-graduate Dip.(Moscow Cons.); Associate Professor

Poletaev, Ilya; B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale); Assistant Professor

Zuk, Luba; L.Mus.(McG.), Graduate, Conservatoire de musique du Québec; Ph.D.(Ukrainian Free University, Munich); Associate Professor

### 3.2.8 String Area

#### Violin

Azar, Andrée; B.Mus., M.Mus.(Ind.); Instructor

Fewer, Mark; B.Mus.(Tor.); Associate Professor (*William Dawson Scholar*)

Malette, Marcelle; Premier Prix(Conservatoire du Québec), Artist Dip.(Ind.); Instructor

Moye, Felicia; B.Mus., M.Mus.(Juilliard); Professor

Read, Alexander; B.Mus., Gr.Dip.(McG.), M.Mus.(Yale); Instructor

Roberts, Richard; B.Mus.(Ind.); Concertmaster, Montreal Symphony Orchestra; Assistant Professor

Strauss, Axel; Dipl.(Musikhochschule Rostock), Prof. Studies Cert.(Juilliard); Associate Professor; String Area Chair

Wan, Andrew; Concertmaster, Montreal Symphony Orchestra; Assistant Professor

#### Viola

Dann, Steven; B.Mus.(Tor.); Adjunct Professor

Lambert, Fred; B.Mus., M.Mus., D.Mus.(McG.); Instructor

Roy, André; B.Mus.(Curtis); Associate Professor

#### Cello

Dolin, Elizabeth; B.Mus.(Tor.), Artist Dip.(Ind.); Assistant Professor

Dyachkov, Yegor; Instructor

Haimovitz, Matt; B.A.(Harvard); B.C.3 678.4Tj1 0 0 1 25 889 (xander; m(Assistant Professor)Tj1 0 0 1 70.32 550.481 Tmnk(, )Tj1 0 0 1 30.232 550.481 T(wer)Tj1

**Voice**

Kinslow, V

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## 4 About the Schulich School of Music (Undergraduate)

McGill's Schulich School of Music is the largest university-based school for professional musical training and music research in Canada.

McGill's Schulich School of Music is renowned for its orchestral, choral, opera, jazz, chamber, contemporary, and early music programs, and for its award-winning creative and research work in composition, music theory, musicology, music education, sound recording, and music technology.

- *Pollack Hall* (capacity: 600), *Redpath Hall* (capacity: 300 and housing the University organ) and *Tanna Schulich Hall* (capacity: 187) are among the **busiest and best concert venues in Montreal**;
- The intimate *Clara Lichtenstein Hall* (capacity: 80) was renovated in 2014;
- Facilities also include the *Wirth Opera Studio* (an opera rehearsal room), and the *Multimedia Complex Suite*, including the Multimedia Room (a scoring stage/acoustical research lab), three isolation booths, a small recording studio, and three control rooms of different sizes;
- The three floors of the *Marvin Duchow Music Library* contain well over 100,000 scores, recordings, books, and periodicals;
- The *Gertrude Whitley Performance Library* has performing parts for over 6,000 titles;
- The *Centre for Interdisciplinary Research in Music Media and Technology* (CIRMMT) is an inter-faculty, inter-university, international consortium of scholars that brings together researchers in music, sound recording, music technology, psychology, neuroscience, engineering, and medicine.

Both old and new buildings house labs for numerous specialized functions: digital composition and electronic music, music education research, multi-channel sound recording, music perception and cognition, sound processing and control, computational modelling, and more. There are state-of-the-art classrooms, teaching studios, and over 100 practice rooms.

Current student enrolment is approximately 550 at the undergraduate level and approximately 300 at the graduate level. Teaching staff includes 60 full-time and over 140 part-time members. Students, faculty, and staff play major roles in Montreal's vibrant cultural scene, presenting approximately 700 concerts and events annually, as well as master classes, lectures, and symposia, all enhanced by active music student societies, a booking office, and engaged administrative and support staff.

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### 4.1 Location

Strathcona Music Building  
555 Sherbrooke Street West  
Montreal QC H3A 1E3  
Canada

Telephone: 514-398-4535  
Fax: 514-398-1540  
Website: [www.mcgill.ca/music](http://www.mcgill.ca/music)

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### 4.2 Faculty Administrative Officers

#### 4.2.1 Dean's Office

#### Dean's Office

Elise Quinn; B.A.(McG.)

**Senior Accounts Administrator**

#### 4.2.2 Associate Deans' Office

##### Associate Deans' Office

Jacqueline Leclair; B.Mus.(Eastman Sch. of Music), M.Mus., D.M.A.(SUNY, Stony Brook) **Associate Dean (Academic and Student Affairs)**

Julie Cumming; B.A.(Col.), M.A., Ph.D.(Calif., Berk.)

**Associate Dean (Research and Administration)**

Diana Toni Dutz; B.Mus.(W. Ont.), Grad.Dip.(C'dia)

**Administrative Coordinator to the Associate Deans**

Alain Terriault

**LAN Manager**

Paulo Lopes

**Project Manager**

#### 4.2.3 Graduate Studies

##### Graduate Studies

Eleanor Stublely; B.Mus.(Tor.), M.Mus.(Bran.), Ph.D.(Ill.)

**Associate Dean, Graduate Studies**

Lena Weman-Eriksson; M.A.(Uppsala), Ph.D.(Lulea)

**Program Director, Graduate Studies**

Hélène Drouin

**Senior Administrative and Student Affairs Coordinator**

Michel Cayer

**Student Affairs Coordinator**

#### 4.2.4 Academic Affairs

##### Academic Affairs

Roe Min Kok; B.Mus.(Texas), M.A.(Duke) 1 460.282 T18rarTj1 0 0 1 392514 **Chair, Department of Music Research**

#### 4.2.6 Student Affairs

##### **Student Affairs**

Adelina Lameiras

**Academic Adviser**

Egidia De Michele

**Senior Administrative and Student Affairs Coordinator**

Danuta Pietrzak

**Student Affairs Secretary**

#### 4.2.7 Building Management

##### **Building Management**

Peter Wightman; L.Mus., B.Mus., M.Mus.(McG.)

**Building Supervisor**

Katherine Simons; B.Mus.(W. Laur.)

**Associate Building Director**

Communications and Production





## 4.2.21 McGill Conservatory, Community Program of the Schulich School of Music of McGill University

Telephone: 514-398-4543 (Downtown campus)

Telephone: 514-398-7673 (Macdonald campus)

Website: [www.mcgill.ca/conservatory](http://www.mcgill.ca/conservatory)

**McGill Conservatory, Community Program of the Schulich School of Music of McGill University**

Sara Laimon; B.Mus.(Br.Col.), M.Mus.(Yale), D.M.A.(SUNY, Stony Brook)	<b>Managing Director</b>
Henry Tin; B.Eng., M.Eng., M.Sc.(McG.)	<b>Associate Director</b>
Nancy Soulsby; B.A., Dip.Ed.(McG.)	<b>Administrative Assistant</b>
Frank Mutya; B.Sc.(Manit.), B.Mus.(Tor.), M.Mus.(McG.)	<b>Service Representative</b>
Jennifer Pelletier	<b>Supervisor, Summer Conservatory Camp</b>

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## 5 Overview of Programs

The Schulich School of Music offers degree programs leading to the B.Mus. and diploma programs leading to an L.Mus. and a Graduate Artist Diploma.

- The **Department of Music Research** offers Minors in Music Composition, Music Education, Music History, Music Theory, and two Minors in the area of Music Technology
- The **Department of Performance** offers a Minor in Early Music Performance

The Schulich School of Music of McGill University also offers the opportunity to pursue courses that reflect your multiple interests through collaboration with McGill's other faculties and departments. You may wish to consider partnering your music studies with subjects within other faculties that would lead to graduating with a double major or minor.

Please refer to [section 8: Browse Academic Units & Programs](#) for a full list of program offerings.

---

### 5.1 Degrees and Diplomas Offered

#### 5.1.1 Degree of Bachelor of Music (B.Mus.)

The degree of Bachelor of Music may be obtained in any one of the following fields:

**Majors**

Faculty Program

Faculty Program Music – Jazz Concentration

Music Education – available only as a component of the Concurrent B.Mus./B.Ed. program

Music Composition

Music History

Music Theory

Performance

Early Music Performance

Jazz Performance

#### 5.1.2 Faculty Programs

These programs are designed to accommodate those students who are interested in combining studies in music with studies in other disciplines; who are interested in a pattern of specialization not provided in the established major programs; or who are undecided about the area of music in which they wish to specialize.



The Faculty Program – Jazz Concentration has been designed to accommodate students who fit this profile and whose primary training is in jazz.

All of the above B.Mus. programs normally require three years of study following completion of the Quebec Diploma of Collegial Studies or four years of study following completion of secondary school elsewhere.

### 5.1.3 B.A. Major Concentration in Music

The Faculty of Arts offers a Bachelor of Arts degree with a Major concentration in Music. Further details on the program can be found in *Faculties & Schools* > [Faculty of Arts](#) > *Undergraduate* > *Browse Academic Units & Pr*

### 5.1.8 Graduate Diploma in Music Performance

The Graduate Diploma in Performance is a one-year graduate diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice and performance projects.

### 5.1.9 Degree of Master of Arts (M.A.)

The Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology (with an option in Gender and Women's Studies), and Theory (with an option in Gender and Women's Studies) and as a non-thesis option in Music Education, Musicology, and Theory.

### 5.1.10 Degree of Master of Music (M.Mus.)

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Specializations offered within the Performance option are:

- piano
- guitar
- orchestral instruments (including orchestral training)
- organ and church music
- conducting
- collaborative piano
- opera and voice
- early music
- jazz

### 5.1.11 Degree of Doctor of Music (D.Mus.)

The Doctor of Music (D.Mus.) degree is offered in Composition and Performance Studies.

### 5.1.12 Degree of Doctor of Philosophy (Ph.D.)

The Doctor of Philosophy degree (Ph.D.) is available in Music – Composition, Gender and Women Studies – Music, Music Education, Musicology, Music Technology, Sound Recording, and Theory. Interdisciplinary studies are encouraged.

For details regarding master's and doctoral programs, please consult the Schulich School of Music [Graduate and Postdoctoral Studies](#) section.

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## 5.2 Orchestral Training

Orchestral Training at McGill includes all students in the B.Mus., L.Mus., Artist Diploma, M.Mus., and D.Mus. degrees and diplomas whose major is one of the orchestral instruments. Many of its graduates are now members of professional orchestras throughout North America, Europe, and the rest of the world. Led by full-time conductors in residence and supported by a number of full-time staff as well as many members of the top professional orchestras in and around Montreal, Orchestral Training at McGill provides for regular private practical lessons as well as performance in one or more large instrumental ensembles including a full symphonic orchestra (approximately 100 players), a contemporary music ensemble, a percussion ensemble, and a variety of small chamber music groups. It also includes regular coached orchestral sectionals and orchestral repertoire classes.

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## 5.3 Scholarships and Financial Aid

General information on scholarships, including McGill Entrance Scholarships, and a detailed listing of all awards are available at [www.mcgill.ca/studentaid/scholarships-aid](http://www.mcgill.ca/studentaid/scholarships-aid).

The Schulich School of Music offers a range of prestigious scholarships based on academic and performance achievements. In any given year, 60 Schulich Scholars hold renewable **Schulich Scholarships** valued at \$5,000 (undergraduate) and \$10,000 (graduate). Renewable **Lloyd Carr-Harris String Scholarships**, valued between \$6,000 and \$18,000, are awarded to our most promising incoming string students. Additional scholarships and financial aid are available both through the Schulich School of Music and McGill University's [Student Aid Office](#).

While taking into account the stipulations of the individual awards, Schulich School of Music scholarships, awards, and prizes are given on the basis of a student's record for the academic session ending in April and are tenable during the next academic year beginning in September. Students must have successfully completed at least 27 credits (excluding summer courses and courses completed under the Satisf

year preceding the award and must register for full-time studies during the subsequent year, unless fewer credits are needed to complete the program. Students whose records contain outstanding incompletes or deferrals will not be considered. No application is required.

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#### 5.4 Summer Studies

Summer Studies offers courses starting in May, June, and July.

Students may take a maximum of 18 credits during the Summer session. Those wishing to take more than 5 credits in any one month must obtain the permission of an Academic Adviser.

Information concerning course offerings and application forms may be obtained from the McGill Summer Studies Office [website](#), or by calling 514-398-5212.

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#### 5.5 Music Credit Options for Students in Other Faculties

The Schulich School of Music offers three groups of courses that may be taken for credit by students in other faculties.

The first group consists of Music Literature and Theory courses especially designed for students from other faculties who may not have tak

Music Admissions Office  
Schulich School of Music, McGill University  
555 Sherbrooke Street West  
Montreal QC H3A 1E3

Telephone: 514-398-4546

Fax: 514-398-8873

Email: [undergradadmissions.music@mcgill.ca](mailto:undergradadmissions.music@mcgill.ca)

Full information, including access to the web-based application form, is available at [www.mcgill.ca/music/admissions](http://www.mcgill.ca/music/admissions).

In order to ensure proper consideration, web applications for September must be submitted by **January 15**. The School does not normally admit students in January. Please consult the Music Admissions Office for exceptions. Applications received after these deadlines will be considered if places are still available.

- 1. Application information** should include detailed descriptions of the applicant's musical background, training, and statement of intent including diplomas, certificates, and/or transcripts;
- 2.** All applicants must arrange to have a **Music Evaluation Form** submitted on their behalf;
- 3.** All **supporting documents** for undergraduate applications can be submitted online via Minerva; see [www.mcgill.ca/applying/ive-applied-now-what](http://www.mcgill.ca/applying/ive-applied-now-what) for guidelines on how to upload documents;
- 4.** Once an admission decision is made, **official transcripts** may be required to complete the admission file;
- 5.** All **screening and audition recordings** should be submitted electronically directly to the Schulich School of Music: [www.mcgill.ca/music/admissions/undergraduate](http://www.mcgill.ca/music/admissions/undergraduate).

Applicants are advised that satisfying the entrance requirements does not guarantee admission where instrumental places are limited.

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## 6.2 Music Entrance Requirements

The minimum music entrance requirements are the equivalent of McGill Conservatory Collegial I Instrument or Voice (Performance applicants: Collegial II) and Secondary V Theory and Ear Training.

### Approximate Equivalents to Entrance Requirements in Practical Subjects (McGill Conserv)

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## 6.3 Academic Entrance Requirements

### 6.3.1 Bachelor of Music

The applicant's entrance audition and the academic record are considered when making an admission decision. As a limit is placed upon the number of students admitted to study a particular instrument, fulfillment of the minimum entrance requirements does not guarantee acceptance. TOEFL may be required of non-Canadian students whose mother tongue is not English. It is the applicant's responsibility to make the necessary arrangements with the examining board to write the test in the country of residence.

### 6.3.2 CEGEP Applicants

Students are expected to obtain the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in the Music Concentration or equivalent. Applicants with a DCS/DEC in a field other than Music must have the equivalent Music prerequisites. The minimum overall average required is 75%. CEGEP graduates are considered for admission to a three-year or a four-year program.

### 6.3.3 Canadian High School (excluding Quebec) Applicants

Applicants are expected to obtain a high school graduation diploma that leads to university admission in the student's home province. Ontario high school students are normally expected to have obtained a minimum of six pre-university (4U, 4M) courses; at least four of the six must have been taken at the 4U level. There are no specific non-Music prerequisite courses required, and the minimum overall average should be 75%. Canadian high school graduates are admitted to a four-year program.

### 6.3.4 U.S. High School Applicants

Applicants are expected to obtain a high school graduation diploma that meets the requirements for university/college admission in the U.S. The minimum overall average required is B+. There are no specific non-Music prerequisite courses, SAT, or Achievement Test results required. Some credit will be granted for Advanced Placement Examinations in appropriate subjects. U.S. high school graduates are admitted to a four-year program.

### 6.3.5 International Applicants

In general, applicants must be eligible for admission to university in their country of origin and have above-average grades. Students who have completed an International Baccalaureate, a French Baccalaureate, or a minimum of three GCE "A" (Advanced) Level examinations are considered for admission into a three-year program. Normally, applicants with five GCE "O" (Ordinary) Level results, plus one year of schooling beyond the Ordinary Level, are admitted to a four-year program. Applicants with qualifications from other systems will be considered for either a three-year or a four-year program.

### 6.3.6 Transfer Students

Transfer students are considered on the basis of both their university or college work and previous studies. Normally, students are expected to complete a full year of university studies prior to applying for admission, and to be in good standing as defined by the university previously attended. The minimum overall average required is a CGPA of 3.00. Transfer credits for non-Music courses in which a grade of C or better has been received are granted following an evaluation of the student's transcript. Transfer credits, with certain restrictions, are granted for music complementary or elective courses following an evaluation of the student's transcript (a higher grade may often be required). Transfer students must complete a minimum of 60 credits at McGill in order to obtain a degree.

### 6.3.7 Mature Students

Applicants who are at least 21 years of age and are Canadian citizens or Permanent Residents at or before registration, who have not met the high school or CEGEP academic requirements, and who are able to demonstrate exceptional talent in their discipline may be considered for admission. Such applicants may reside anywhere in Canada. All available academic/educational documents must be submitted. An interview may be required.

### 6.3.8 Special Students

Special Students do not need to fulfil any of the academic requirements outlined previously, but are required to have the necessary music prerequisites for the courses concerned. Registration is subject to the availability of space in the course(s) concerned. Special Students are considered or the

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## 6.4 Diploma Programs

### 6.4.1 L.Mus. (All Applicants)

For admission to the Licentiate program, the applicant must have completed secondary school. The applicant's music qualifications must be equivalent to McGill Conservatory Collegial II Instrument or Voice and Secondary V Theory/Ear Training. An entrance audition is required. This program is normally three years in length.

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## 6.5 Music Placement Examinations

In order to determine their course levels, **all new students** must sit diagnostic placement examinations starting the week prior to the beginning of classes in:

- Theory
- Musicianship (Ear Training)
- Music History
- Keyboard Proficiency

and, for **Jazz students**:

- Jazz Ear Training
- Jazz Keyboard Proficiency
- Jazz Materials

Placement examination results will be distributed during the Advising Session for new students on September 4.

For a precise schedule and sample exams, refer to the [Placement Exams](#) website.

First-year students enrolled in the **Bachelor of Music** program who have completed the Quebec Diploma of Collegial Studies (*Diplôme d'études collégiales*) in a Music concentration or equivalent, or students transferring from other universities or colleges, and who have completed a course in the history of Western music and/or a course in the history of Jazz will be reviewed for exemption from the first-year Western Musical Traditions requirement (MUHL 186) and/or the first-year Jazz History Survey requirement (MUJZ 187).

Students accepted into the **Licentiate Diploma**, who have completed the degree of Bachelor of Music at a Canadian or American university (or the equivalent elsewhere).

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## 6.7 Readmission

Students in Satisfactory Standing, who have not been registered in the Schulich School of Music for one or two terms, may return to the program in which they were previously registered upon permission of the Faculty. Those who have been out for longer than two consecutive terms may be readmitted upon permission of the Faculty, subject to the student's previous record and current Faculty limitations on enrolment, but will be required to re-audition. Students who have completed their required practical examinations and are returning to fulfil academic courses are not required to re-audition. Students who are uncertain of the re-audition regulations are urged to contact the *Academic Adviser*.

Students seeking program re-admission must submit a request in writing to the Music *Student Affairs Office*, giving a summary of their activities during their absence. The deadlines are:

- **Winter session** – Nov

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## 7 Academic Information

Students are required to be punctual at all classes and lessons. Grades in theoretical subjects are calculated on the basis of class work and/or examinations. Students are warned that by missing examinations or class work they risk failure in the subject concerned.

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### 7.1 Ensemble Policy and Regulations

#### 7.1.1 Preamble

The ensemble program is designed to provide an enriched and cohesive curriculum in practical musicianship for every student. Much of this training is accomplished in ensembles (instrumental, choral ensemble, or specialized) for the duration of a student's studies.

Students are responsible for checking their program requirements carefully in order to verify and fulfil Large and Small ensemble requirements; the Performance Department does not follow the particular enrolment of any student's participation in their Large or Small ensembles.



**Note:** In some documentation, Large ensembles are referred to as "Basic" ensembles, and Small ensembles are referred to as "Assigned" ensembles.

For each program's Large and Small ensemble requirements, students should refer to the appropriate section of the eCalendar's [Music Undergraduate](#) section (all Undergraduate and Licentiate requirements are found under [section 8.2: Department of Performance](#))



In all programs which specify Small ensembles, the following are considered Small ensembles:

**Note:** Beethoven Orchestra (MUEN 567) does not count tow

7.1.7 Request to be Excused from a Rehearsal

Students who cannot attend a rehearsal for a Large ensemble are required to fill out an *Absence Request Form* as soon as they learn of their conflict. The students may be required to find a replacement for their part, in collaboration with the Director.



**Note:** For Opera McGill policies, please contact the Opera Department directly ([opera@music.mcgill.ca](mailto:opera@music.mcgill.ca)).

**How to submit a request to be absent from a rehearsal**

**Important:** No permission is given to be excused from a rehearsal in the week (7 days) before a concert, including the dress rehearsal and the concert itself.

Absences or tardiness without an approved Ensemble Excuse Form (available at <http://sites.music.mcgill.ca/ensembles/absencerequest>) will result in a final mark deduction as follows:

- Excused absences = no loss of grade
- Tardy to rehearsal, without approved Absence Request Form = loss of one grade point (e.g., B to B-)
- Absences without approval = loss of one entire letter grade (e.g., A to B)

Students may be excused from a rehearsal of an ensemble for the following reasons; however, submitting a form with one of these reasons does not guarantee approval of a request.

Reason for Absence	Actions Required
<ul style="list-style-type: none"> <li>• Sickness, or emergency medical or dental work</li> </ul> <p> <b>Important Note:</b> Any student who is experiencing pain while playing or singing should inform their practical teacher and the Director of their ensemble(s), and should seek appropriate medical attention. Students should not be reluctant to admit to injury; it is entirely acceptable for students to be excused from ensemble rehearsal(s) for health reasons. The School does not want students to perform with pain or injury. If students are experiencing pain while playing, then they are permitted to sit in rehearsal in their assigned place without playing in the rehearsal.</p>	<ol style="list-style-type: none"> <li>1. Submit online form in advance (if possible) or within three (3) days of returning to school.</li> <li>2. Submit doctor's certificate, statement from the Student Health Service, or equivalent via email to the office of the <i>Ensemble Resource Manager</i>.</li> </ol>
<ul style="list-style-type: none"> <li>• An audition for a permanent professional engagement</li> <li>• A master class</li> <li>• A major competition</li> <li>• A professional engagement deemed by Music Faculty to be very important for a student's developing career</li> </ul> <p> <b>Important Note:</b> Permission will be given for no more than three (3) rehearsals.</p>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> <li>2. Submit proof of invitation to the opportunity via email to the office of the <i>Ensemble Resource Manager</i>.</li> <li>3. Submit proof of support by your practical teacher via email to the office of the <i>Ensemble Resource Manager</i>.</li> </ol>
<ul style="list-style-type: none"> <li>• Family emergency or an especially important family occasion (e.g., weddings, funerals)</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the event.</li> <li>2. Submit proof of support by your practical teacher via email to the office of the <i>Ensemble Resource Manager</i>.</li> <li>3. Submit a note from a senior family member confirming the event. An email should be sent directly to the office of the <i>Ensemble Resource Manager</i>.</li> </ol>
<ul style="list-style-type: none"> <li>• A conflict between a scheduled ensemble rehearsal and a previous important commitment made by the student</li> <li>• A field trip for another ensemble or class</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> <li>2. Submit proof of the conflict with date via email to the office of the <i>Ensemble Resource Manager</i>.</li> </ol>
<ul style="list-style-type: none"> <li>• An authorized McGill function</li> <li>• A religious holiday</li> </ul>	<ol style="list-style-type: none"> <li>1. Submit online form as soon as you learn of the opportunity.</li> </ol>

### 7.1.8 Preparation

If the Director of an ensemble is not satisfied with the quality of preparation that a student has been making for the ensemble, the Director shall first warn the student. This warning shall be communicated by the Director to the Ensemble Resource Administrator and Area Chair, who shall inform the student in writing. If, in the Director's opinion, this lack of preparation continues, further action will be taken to remedy the situation.

For any particular performance, if—after a written warning to the student(s) at least two (2) weeks prior to the performance, with copies to the Ensemble Resource Administrator, practical instruction teacher, Area Chair, and Department Chair—the Director, in consultation with his/her coaches, feels that the performance of a student or group of students will not meet a certain minimum standard established by the Director, the Director may cancel a student's participation in a performance.

### 7.1.9 Discipline

The Director of an ensemble may recommend that a student withdraw from an ensemble for disciplinary reasons. A student asked to do so will be required to appear before the Department Chair, Area Chair, and Director to show cause why he or she should not be required to withdraw.

Students who are required to withdraw from an ensemble for reasons of lack of preparation or discipline will be given a grade of F, which will be reflected in their Grade Point Average (GPA).

### 7.1.10 Withdrawal

Withdrawal for any reason obliges the student to make up the credit(s) during a later semester.

### 7.1.11 Exemption from a Required Ensemble

In order to be given permission not to participate in a required ensemble for a term or part thereof, a student must:

1. be a participant in a major national or international competition, or (in the case of voice students) be given a significant role with a recognized performing arts ensemble, and (in the case of all students) have completed the minimum number of required terms of the ensemble, and have the permission of:
  - his or her practical teacher
  - the Area Chair
  - the Director of the ensemble
2. have completed all program requirements except the final exam on his or her instrument, or
3. have completed all musical requirements of his or her program, having only non-music and/or free electives remaining, or
4. have a significant medical reason.



**Note:** Permission to not participate in a required or complementary ensemble for a term or part thereof is not an exemption and does not satisfy any credit requirements for a degree.

### 7.1.12 Rotation in Large Ensembles

When possible, and to help ensure equal opportunity and experience for students in the large instrumental ensembles, the seating of students in these ensembles may be rotated periodically throughout the term or year. The Director of the ensemble, along with the guidance of the Area Chairs and/or practical instruction teachers, will determine whether or not rotation is possible.

### 7.1.15 Performance Library

Students are responsible for the music that has been loaned to them for their use, and for its return in good condition to the Gertrude Whitley Performance Library. Students will be required to pay for the replacement of any music that has been lost, stolen, or damaged, and a hold on a student's Minerva account can be placed by the Performance Librarian should music or fines not be handed in to the Library.

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### 7.2 Accompanying

Music students registered for practical instruction (including elective study) in one of the eligible instruments may request Accompanist Funding up to a maximum number of hours. Further details are available from the Department of Performance Office ([performance.music@mcgill.ca](mailto:performance.music@mcgill.ca)).

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### 7.3 Academic Category

All Music students are registered in one of the following categories:

#### Academic Categories

**Major:** B.Mus. candidates may choose one or more of several majors as described under [section 8: Browse Academic Units & Programs](#).

**Faculty Program:** A general B.Mus. program (see [section 8.1.4: Bachelor of Music \(B.Mus.\) - Faculty Program Music \(123 credits\)](#)).

**L.Mus.:** Diploma programs are designed for advanced instrumentalists and singers who wish to concentrate on their practical subject.

**Special:** Those who are not proceeding towards a degree or diploma.

**Visiting:** Those taking courses at McGill for credit towards a degree at another university.

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### 7.4 Auditing

For information on auditing, see [University Regulations and Bylaws on Auditing \(section 8.1979 on auditing\)](#)



Supporting evidence such as an appropriate medical note is required. The supporting documents must be submitted to the [Music Student Affairs Office](#) no later than January 15 (for Fall courses) or May 15 (for Winter courses). For all exam deferral requests except for practical music examination, an L (deferred) will appear in place of a grade if the request is approved. The grade obtained in the deferred examination will replace the grade of L (deferred) on the official transcript.

Deferred examinations in academic courses without a final exam during the official exam period are given at the discretion of the instructor. A deferred examination in a Music practical examination will be held during the next examination period.

Deferred examinations in academic courses will be held in May for the Fall term and August for the Winter term. Examinations will follow the rules of the faculty concerned. Visit the [Exams](#) website for more information. **It is the student's responsibility to check the date, time, and place of the deferred examination.**

A mark of L (deferred) not cleared by mid-May makes the student ineligible for scholarships.

Students who are unable to write a deferred exam must contact the Music Student Affairs Office immediately to initiate a withdrawal from the deferred exam. Deferred examinations cannot be written at a later date. If the withdrawal is not approved, a final grade of J (absent) will be entered and will count as a zero in the TGPA/CGPA.

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## 7.12 Supplementals

Supplemental examinations in Music academic courses may be given at the discretion of the instructor. A student who receives a mark below 30% in a course is not permitted to take a supplemental examination but must repeat the course.

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## 7.13 Rereading of Examinations

A student wishing to have an examination paper reread should apply in writing to the Associate Dean (Academic and Student Affairs). The mark given in the rereading, whether higher or lower, will replace the mark originally given. Any request to have a term paper or other coursework reassessed must be made directly to the instructor concerned.

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## 7.14 Academic Standing

Academic Standing is based primarily on students' cumulative grade point average (CGPA), but may also be affected by their term grade point average (TGPA). Academic Standing, which is assessed after the end of each term, determines if students will be allowed to continue their studies in the next term and if any conditions will be attached to their registration.

Decisions about Academic Standing in the Fall term are based only on grades that are available in January. Grades for courses in which students have deferred examinations and Fall term grades for courses that span the Fall and Winter terms do not affect Academic Standing for the Fall term, even though they will ultimately affect students' Fall TGPA. Therefore, Academic Standings for the Fall term are designated as "interim" and should be interpreted as advisory; moreover, interim Standings will not appear on external transcripts. **Interim Standing decisions are mentioned below only if the rules for them differ from those for regular Standing decisions.**

### 7.14.1 Satisfactor y/Interim Satisfactor y Standing

Students in Satisfactory Standing may continue in their program.

- New students are admitted to Satisfactory Standing.
- Students with a CGPA of 2.00 or greater are in Satisfactory Standing.

### 7.14.2 Probationar y/Interim Probationar y Standing

Students in Probationary Standing may continue in their program, but must carry a reduced load (maximum 12 credits per term) and raise their TGPA and CGPA to return to Satisfactory Standing. They should see their academic adviser to discuss their course selection.

Students in Interim Probationary Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult their academic adviser, before the withdrawal deadlines, about their course selection for the Winter term.

- Students who were previously in Satisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99.
- Students who were previously in Probationary Standing will remain in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher, although the TGPA requirement will not apply to the Summer term.
- Students who were previously in Interim Unsatisfactory Standing will be placed in Probationary Standing if their CGPA falls between 1.50 and 1.99 and their TGPA is 2.50 or higher.
- Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will be placed in Probationary Standing if their CGPA is less than 2.00, but if they satisfy relevant conditions specified in their letter of readmission.

#### 7.14.3 Readmitted Unsatisfactory Standing

Students who were previously in Unsatisfactory Standing and who were readmitted to the Faculty by the Associate Dean (Academic and Student Affairs) will have their Standing changed to readmitted Unsatisfactory Standing. Their course load is specified in their letter of readmission, as are the conditions they must meet to be allowed to continue in their program. They should see an academic adviser to discuss their course selection.

#### 7.14.4 Unsatisfactory/Interim Unsatisfactory Standing

Students in Interim Unsatisfactory Standing may continue in their program, but should evaluate their course load and reduce it as appropriate. They are strongly advised to consult an academic adviser, before the withdrawal deadlines, about their course selection for the

Departments may recommend to the Faculty that students be awarded Outstanding Achievement in recognition of superior performance on an instrument or in an academic discipline.

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## 8 Browse Academic Units & Programs

The **Department of Music Research** offers undergraduate degrees in Composition, Music Education, Music History, Theory, and the Faculty Program. The Department also offers Minors in Music History, Composition, Music Education, Music Entrepreneurship, Music Theory, and two Minors in the area of Music Technology.

The **Department of Performance** offers undergraduate degrees in Performance, Early Music Performance, and Jazz Performance; diploma programs in L.Mus.; and a Minor in Early Music Performance.

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### 8.1 Department of Music Research: Composition; Music Education; Music History; Theory; Faculty Program

At both the undergraduate and graduate levels, the Department embraces the disciplines of Composition, Music Education, Music History, and Theory; and at the graduate level, Music Technology and Sound Recording. The philosophy of the Department is to encourage integration of the disciplines as much as possible within the learning process in each program of study: the development of basic musicianship, the absorption of the grammar and syntax of musical discourse, and the study of the world of ideas are understood as interconnected.

Major programs offer the student some focus with the flexibility to pursue other areas of interest. The Faculty program is intended to offer an option for individual and creative plans of study. All of the Department's programs give a solid grounding in analytic, synthetic, and writing skills that are useful preparation not only for the musical profession but also for professions as diverse as law, journalism, management, and librarianship.

The Music Education program combines an orientation towards a professional career in primary and secondary schools with sensitivity to broader intellectual frameworks against which teachers should understand their roles. This program is offered concurrently with the B.Ed., Music (see [section 8.3: B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program](#)).

The Department also offers a Minor in Composition, a Minor in Music Education, a Minor in Music Entrepreneurship, a Minor in Music History, and a Minor in Music Theory to students who seek to place their work in a larger context, as well as a Minor in Musical Applications of Technology and a Minor in Musical Science and Technology to Music students and to students from other faculties.

**For each program, all courses listed are REQUIRED courses unless otherwise indicated.**

#### 8.1.1 Bachelor of Music (B.Mus.) - Major Composition (124 credits)

The Bachelor of Music (B.Mus.); Major in Composition program offers students a solid grounding in the basics of classical music composition for instruments and ensembles. The program includes courses in music theory, music history, and music business. For more information, see the [Bachelor of Music \(B.Mus.\) - Major in Composition](#) page.



MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1

#### Required Courses (60 credits)

60 credits selected as follows:

39 credits of Composition

6 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

#### Composition

MUCO 241	(3)	Tonal Composition 1A
MUCO 242	(3)	Tonal Composition 1B
MUCO 245	(2)	Composition 1A
MUCO 246	(3)	Composition 1B
MUCO 261	(3)	Orchestration 1
MUCO 340D1	(2)	Composition 2
MUCO 340D2	(2)	Composition 2
MUCO 341	(3)	Digital Studio Composition 1
MUCO 342	(3)	Digital Studio Composition 2
MUCO 360	(3)	Orchestration 2
MUCO 440D1	(2)	Composition 3
MUCO 440D2	(2)	Composition 3
MUCO 460	(2)	Orchestration 3
MUCO 541	(3)	Advanced Digital Studio Composition 1
MUCO 575	(3)	Topics in Composition

#### Theory

MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

#### Musicianship

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 346	(2)	Post-Tonal Musicianship

#### Music History

MUHL 286	(3)	Critical Thinking About Music
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**Performance/practical lessons**

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

**Complementary Courses (13 credits)**

13 credits selected as follows:

3 credits from Music Theory

6 credits from Music History

4 credits from Performance

**Music Theory**

3 credits from the following:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1

**Music History**

6 credits from the following:

MUHL 385	(3)	Early Twentieth-Century Music
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945

**Performance/ensemble**

4 credits from the following:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

**Non-Music Electives (3 credits)****Free Electives (18 credits)**

Recommended courses:

MUCO 462	(3)	Advanced Tonal Writing
MUCO 542	(3)	Advanced Digital Studio Composition 2
MUHL 388	(3)	Opera After 1900
MUTH 302	(3)	Modal Counterpoint 2

MUTH 304	(3)	Tonal Counterpoint 2
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques

### 8.1.2 Bachelor of Music (B.Mus.) - Major Music History (124 credits)

The Bachelor of Music (B.Mus.) - Major Music History program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

#### Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

#### Prerequisite Courses

23 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

#### Required History (3 credits)

MUHL 286	(3)	Critical Thinking About Music
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#### Complementary History (27 credits)

27 credits selected from Group I, II, and III, with a minimum of 6 credits from each group.

#### Group I

Baroque Opera

MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUPP 381	(3)	Topics in Performance Practice
MUTH 426	(3)	Topics in Early Music Analysis

Group II

MUHL 366	(3)	The Era of the Fortepiano
MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 384	(3)	Romantic Music
MUHL 385	(3)	Early Twentieth-Century Music
MUHL 386	(3)	Chamber Music Literature
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 389	(3)	Orchestral Literature
MUHL 390	(3)	The German Lied
MUHL 391	(3)	Canadian Music
MUHL 392	(3)	Music since 1945
MUHL 396	(3)	Era of the Modern Piano
MUHL 397	(3)	Choral Literature after 1750
MUHL 398	(3)	Wind Ensemble Literature after 1750

MUSP 241 (2) Musicianship Training 4

#### Performance

MUIN 280 (3) BMus Practical Lessons 3  
MUIN 281 (3) BMus Practical Lessons 4  
MUIN 283 (0) BMus Concentration Final Examination

#### Complementary Courses (9 credits)

3 credits from Theory

2 credits from Musicianship

4 credits from Performance

#### Theory

3 credits of MUTH courses at the 200 or 300 level.

#### Musicianship

2 credits from:

MUSP 324 (2) Musicianship for Strings  
MUSP 330 (2) Musicianship for Woodwinds  
MUSP 335 (2) Musicianship for Brass  
MUSP 346 (2) Post-Tonal Musicianship  
MUSP 350 (2) Musicianship for Pianists  
MUSP 353 (2) Musicianship for Voice  
MUSP 354 (2) Introduction to Improvisation and Ornammentation  
MUSP 355 (2) Musicianship for Percussion  
MUSP 381 (2) Singing Renaissance Notation

#### Performance

##### Basic Ensemble

4 credits from:

MUEN 563 (2) Jazz Vocal Workshop  
MUEN 572 (2) Cappella Antica  
MUEN 573 (2) Baroque Orchestra  
MUEN 587 (2) Cappella McGill

### 8.1.3 Bachelor of Music (B.Mus.) - Major Theory (124 credits)

The Bachelor of Music (B.Mus.) - Major Theory program requires 91 credits (plus 33 credits for the Freshman requirement for out-of-province students).

#### Program Prerequisites - Freshman Program (33 credits)

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

#### Prerequisite Courses

23 credits, select all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

#### Required Courses (24 credits)

24 credits of required courses selected as follows:

9 credits of Theory

6 credits of Musicianship

3 credits of Music History

6 credits of Performance

#### Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

#### Musicianship

6 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4
MUSP 346	(2)	Post-Tonal Musicianship

## Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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## Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

## Complementary Courses (40 credits)

40 credits selected as follows:

30 credits of Theory (Complementary)

6 credits of Music History

4 credits of Performance

### Theory

30 credits

6 credits selected from:

MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2

6 credits selected from:

MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 541	(3)	Topics in Popular Music Analysis

6 credits selected from:

MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis

12 credits selected from courses not taken above and the following:

(3)	Advanced Tonal Writing
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Required Courses (22 credits)

22 credits of the required courses are selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

Music History

3 credits

Critical

MUSP 381 (2) Singing Renaissance Notation

**Performance**

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

Music Electives (20 credits)

Non-Music Electives (3 credits)

Free Electives (33 credits)

**8.1.5 Bachelor of Music (B.Mus.) - Faculty Program Music - Jazz (123 credits)**

The Bachelor of Music (B.Mus.); Faculty Program in Music; Jazz requires 123 credits and has been designed to accommodate students who trained as jazz musicians and who are interested in a pattern of specialization not provided in the established major programs, or who are interested in combining studies in music with studies in other disciplines. Students registered in the Faculty Program in Music; Jazz may, with the approval of a staff adviser, design their own programs around specific interests or develop programs with a broader base by incorporating courses from other disciplines and faculties.

**Program Prerequisites - Freshman Program (33 credits)**

33 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite courses

4 credits of Basic Ensemble Training

6 credits of non-Music electives

**Prerequisite Courses**

23 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUJZ 160	(3)	Jazz Materials 1
MUJZ 161	(3)	Jazz Materials 2
MUJZ 170	(1)	Jazz Keyboard Proficiency 1
MUJZ 171	(1)	Jazz Keyboard Proficiency 2
MUJZ 187	(3)	Jazz History Survey
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 123	(2)	Jazz Ear Training 1

MUSP 124 (2) Jazz Ear Training 2

#### Required Courses (25 credits)

25 credits of the required courses are selected as follows:

12 credits of Theory

4 credits of Musicianship

3 credits of Music History

6 credits of Performance

#### Theory

12 credits

MUJZ 262	(3)	Applied Jazz Theory
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

#### Musicianship

4 credits

MUJZ 213	(2)	Non-Performance Jazz Improvisation 1
MUJZ 214	(2)	Non-Performance Jazz Improvisation 2

#### Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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#### Performance

6 credits

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 283	(0)	BMus Concentration Final Examination

#### Complementary Courses (12 credits)

#### Music History

6 credits

(Courses with a MUHL or MUPP prefix.)

#### Musicianship

2 credits from:

MUJZ 323	(2)	Advanced Jazz Ear Training
MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship

MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

#### Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

Music Electives (20 credits)

Non-Music Electives (3 credits)

Free Electives (30 credits)

#### 8.1.6 Special Prerequisite Courses for M.Mus. in Sound Recording

Students wishing to follow this package of prerequisite courses while registered in the Faculty Program or in any other B.Mus. program must notify the Sound Recording Area Chair of their intent to do so.



For the most up-to-date information about special prerequisite courses for the M.Mus. in Sound Recording, consult the [Sound Recording Program website](#).

**Note:** Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording Adviser prior to registration. In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses and must have a B.Mus. degree with a minimum CGPA of 3.00.

MUGT 354	(3)	Music for Children
MUGT 355	(3)	Music in Early Childhood
MUIT 250	(3)	Guitar Techniques

9 credits selected from courses with a prefix of MUCT, MUGT, MUIT.

**Stream III: Secondary Music**

6 credits selected from:

MUCT 235	(3)	Vocal Techniques
MUCT 315	(3)	Choral Conducting 1
MUGT 358	(3)	General Music for Adults and Teenagers
MUIT 201	(3)	String Techniques
		Woodwind

\* To be counted towards the Minor in Music Entrepreneurship, the internship placement or project must be approved as having an entrepreneurial focus.

0-3 credits chosen from the following:

BUSA 465	(3)	Technological Entrepreneurship
MGPO 364	(3)	Entrepreneurship in Practice
MGPO 438	(3)	Social Entrepreneurship and Innovation
PSYC 471	(3)	Human Motivation

#### 8.1.10 Minor Music History - (18 credits)

The Minor Music History is available to all students (with the exception of students in the Major in Music History program). This option will take the place of music electives and/or free electives, as well as history, literature, and performance practice complementary courses.

##### Complementary Courses

Music History

18 credits selected from MUHL or MUPP prefix at the 300 level or higher.

#### 8.1.11 Minor Music Theory - (18 credits)

The Minor in Theory is available to all students, with the exception of students in the Major Theory, subject to approval of the Schulich School of Music. This Minor will take the place of free electives in Music programs.

##### Complementary Courses

MUCO 462	(3)	Advanced Tonal Writing
MUCO 575	(3)	Topics in Composition
MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUMT 250	(3)	Music Perception and Cognition
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 251	(3)	Theory and Analysis 4
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 321	(3)	Topics in Tonal Analysis
MUTH 322	(3)	Topics in Post-Tonal Analysis
MUTH 350	(3)	Theory and Analysis 5
MUTH 426	(3)	Topics in Early Music Analysis
MUTH 528	(3)	Schenkerian Theory and Analysis
MUTH 529	(3)	Proseminar in Music Theory
MUTH 538	(3)	Mathematical Models for Musical Analysis
MUTH 539	(3)	Topics in Advanced Writing Techniques
MUTH 541	(3)	Topics in Popular Music Analysis

#### 8.1.12 Minor Musical Applications of Technology - (18 credits)

The goal of this Minor is to provide instruction in practical and creative applications of technology for musical purposes. This program will help prepare students for production-oriented jobs in the creative arts.

This program is open to students from any discipline and has no prerequisites other than familiarity with computers. Applications will only be considered for fall admission. Late applications will not be accepted and no students will be admitted to the Minor in January. **Registration will be limited to available lab space.** To apply, submit an online application through the Music website: [www.mcgill.ca/music/programs/minor/mat](http://www.mcgill.ca/music/programs/minor/mat).

Students will be selected on the basis of their previous background or experience in music technology and/or sound recording, their computer programming skills, their expressed interest in the program, and their Cumulative Grade Point Average.

Advising for the Minor is available from the Area Chair for the Music Technology Program. Further information on this program is available on the Music Technology website at: [http://www.music.mcgill.ca/musictech/programmes\\_and\\_admissions](http://www.music.mcgill.ca/musictech/programmes_and_admissions).

#### Required Courses (12 credits)

12 credits, select all of the following:

MUMT 202	(3)	Fundamentals of New Media
MUMT 250	(3)	Music Perception and Cognition
MUMT 302	(3)	New Media Production
PHYS 224	(3)	Physics of Music

#### Complementary Courses (6 credits)

6 credits selected from:

Note: Students select MUSR 300D1 and MUSR 300D2 together. 0 1 67.52 495.982 Tm(NUSR 300D1 and MUSR 300D2 t1. 67.52 495.982m(495.982 Tm(NUSR 300D



MUMT 502	(3)	Senior Project: Music Technology
PHYS 224	(3)	Physics of Music

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## 8.2 Department of Performance

The Department offers undergraduate and graduate degree programs leading to the B.Mus., M.Mus., and D.Mus., and diploma programs leading to the L.Mus. and Graduate Artist Diploma in all areas of musical performance and a Graduate Diploma in Professional Performance. Programs include regular practical instruction available on all instruments and a highly developed ensemble program. The programs offer a number of major options including Orchestral Training, Solo, Jazz, and Early Music. The Orchestral Training program is one of the largest performance programs in North America. Many of its graduates are now members of professional orchestras throughout North America and Europe. McGill ensembles perform many concerts each year, including a number in centres across North America. McGill ensembles have performed at Carnegie Hall, *Le Grand Théâtre* [Quebec], the National Arts Centre, the International Buxtehude-Scheidt Festival, Lincoln Center, Roy Thomson Hall, Salle Wilfrid Pelletier, the International Association of Jazz Educators Convention in New Orleans, in Washington and Boston, Paris, London, and Cork [Ireland], at the Hometown Festival in Barbados, in Mexico, and throughout the United States and Canada. In addition, they have recorded for McGill Records. These recordings ha

MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

**Required Performance (28 credits)**

28 credits, select all the courses below:

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 333	(0)	Piano Techniques 2
MUIN 369	(0)	Concerto
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 433	(0)	Piano Techniques 3
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3
MUPG 350	(2)	Introduction to Piano Pedagogy
MUPG 356	(2)	Piano Repertoire Studies 1
MUPG 357	(2)	Piano Repertoire Studies 2
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

**Complementary Performance (14 credits)**

Large Ensemble during the first four terms (2 credits x 4 semesters).

14 credits of complementary performance selected as follows:

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits from:

MUEN 556	(1)	Introduction to Collaborative Piano 1
MUEN 557	(1)	Introduction to Collaborative Piano 2
MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 581	(1)	Introduction to Ensemble Playing for Pianists
MUEN 582	(1)	Piano Ensembles
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass

#### Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

#### Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

#### Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

#### Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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#### Complementary Courses (8 credits)

##### Musicianship

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists

##### Music History, Literature or Performance Practice (6 credits)

3 credits from:

MUHL 366	(3)	The Era of the Fortepiano
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MUHL 395	(3)	Keyboard Literature before 1750
MUHL 396	(3)	Era of the Modern Piano

3 credits from courses with a MUHL or MUPP prefix

Free Electives (21 credits)

(May not include courses with a MUEN prefix.)

Non-Music Electives (3 credits)

### 8.2.2 Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) (125 credits)

The Bachelor of Music (B.Mus.) - Major Performance (Organ, Harpsichord, Guitar) program requires 90 credits (plus 38 credits for the Freshman requirement for out-of-province students).

125 credits are selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

18 credits - Complementary Performance

16 credits - Required Courses (Theory, Musicianship and Music History)

8 credits - Complementary (Musicianship and Music History, Literature, or Performance Practice)

9 credits - Music Electives

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Required Perf

**Musicianship**

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

**Music History**

3 credits

MUHL 286	(3)	Critical Thinking About Music
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**Complementary Courses (8 credits)**

**Musicianship**

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 381	(2)	Singing Renaissance Notation

**Music History, Literature or Performance Practice**

6 credits

(Courses with a MUHL or MUPP prefix)

**Music Electives**

Guitars: 9 credits of Music Electives

Harpichord majors must include the following:

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Plus 3 credits of Music Electives

Organ majors must include the following:

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

Plus 5 credits of Music Electives

**Non-Music Electives (3 credits)**

Free Electives (18 credits)

(May not include courses with a MUEN prefix)

**8.2.3 Bachelor of Music (B.Mus.) - Major Performance Voice (123 credits)**

The Bachelor of Music (B.Mus.) - Major Performance Voice program requires 90 credits (plus 33 credits for the Freshman requirement for out-of-province students).

123 credits are selected as follows:

33 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

21 credits - Complementary Performance

25 credits - Required Courses (Theory, Musicianship, Music History, and Diction)

8 credits - Complementary Musicianship and History/Literature

3 credits - Non-Music Electives

15 credits - Free Electi

Ensemble - during ev



Music History

3 credits

MUHL 286 (3) Critical Thinking About Music

Diction

9 credits

MUPG 209 (1) Introduction to Lyric Diction

MUPG 210 (2) Italian Diction

MUPG 211 (2) French Diction  
Diction

18 credits - Free Electives

3 credits - Non-Music Electives

Ensemble Requirements:

1. Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.
2. Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

Program Prerequisites - Freshman Program (35 credits)

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

Prerequisite Courses

23 credits, all of the courses below:

Note: Applicants who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2 Musicianship

27 credits of complementary performance selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

Assigned small ensemble: during every term of enrolment as a full-time or part-time student.

6 credits (1 credit per term) from:

MUEN 560	(1)	Chamber Music Ensemble
MUEN 580	(1)	Early Music Ensemble
MUEN 585	(1)	Sonata Masterclass
MUEN 589	(1)	Woodwind Ensembles
MUEN 598	(1)	Percussion Ensembles

9 credits from:

MUEN courses at the 400 or 500 level (maximum of 4 credits)

MUIN 269	(1)	Classical Concerto Exam
MUPG 224	(2)	Orchestral Excerpts Strings 1
MUPG 229	(1)	Traditional Drumming 1: Rudiments
MUPG 230	(2)	Orchestral Excerpts Woodwind 1
MUPG 235	(2)	Orchestral Excerpts Brass 1
MUPG 300	(2)	Music Performance Strategies
MUPG 324	(2)	Orchestral Excerpts Strings 2
MUPG 325	(2)	Improvisation for String Players
MUPG 326	(2)	Introduction to String Pedagogy
MUPG 328	(1)	Introduction to Percussion Pedagogy
MUPG 329	(1)	Traditional Drumming 2: Hand Drumming
MUPG 330	(2)	Orchestral Excerpts Woodwind 2
MUPG 331	(2)	Introduction to Woodwind Pedagogy
MUPG 335	(2)	Orchestral Excerpts Brass 2
MUPG 336	(2)	Introduction to Brass Pedagogy
MUPG 424	(2)	Orchestral Excerpts Strings 3
MUPG 425	(2)	Extended Techniques - Strings
MUPG 429	(2)	Percussion Seminar

MUPG 430	(2)	Orchestral Excerpts Woodwind 3
MUPG 431	(2)	Extended Techniques - Woodwinds
MUPG 435	(2)	Extended Techniques - Brass
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance
MUPG 571	(1)	Free Improvisation 1
MUPG 572	(1)	Free Improvisation 2

#### Required Courses (16 credits)

16 credits of required courses selected as follows:

9 credits of Theory

4 credits of Musicianship

3 credits of Music History

#### Theory

9 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

#### Musicianship

4 credits

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

#### Music History

3 credits

MUHL 286	(3)	Critical Thinking About Music
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#### Complementary Courses (8 credits)

#### Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(1) of Musicianship	Musicianship for Woodwinds
		MUSP 330

MUHL 392 (3) Music since 1945

**Non-Music Electives (3 credits)**

**Free Electives (18 credits)**

(May not include courses with a MUEN prefix.)

**8.2.5 Bachelor of Music (B.Mus.) - Major Early Music Performance (Baroque Violin, Viola, Cello, Viola da Gamba, Flute, Recorder, Oboe, Organ, Harpsichord and Early Brass Instruments) (125 credits)**

This program requires 90 credits (plus 35 credits for the Freshman requirement for out-of-province students).

125 credits selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

18 credits - Required Performance

24 credits - Complementary Performance

22 credits - Required Courses (Theory, Musicianship and Music History, Literature, or Performance Practice)

5 credits - Complementary

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.

**Program Prerequisites - Freshman Program (35 credits)**

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

**Required Performance (18 credits)**

MUIN 280 (3) BMus Practical Lessons 3

MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

**Complementary Performance (24 credits)**

Large Ensemble - during every term of enrolment as a full-time or part-time student.

24 credits are selected as follows:

12 credits selected from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

Assigned small ensemble - during every term of enrolment as a full-time or part-time student.

6 credits (1 credit x 6 semesters) of:

MUEN 580	(1)	Early Music Ensemble
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6 credits from:

**Baroque**

MUEN prefix - maximum 4 credits

MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

**Harpicord**

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

Organ

MUEN prefix - maximum 2 credits

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 473	(1)	Special Project in Performance
MUPG 474	(2)	Special Project in Performance
MUPG 475	(3)	Special Project in Performance

Required Courses (22 credits)

22 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

Theory

12 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
		Theory and

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MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography

**Non-Music Electives (3 credits)**

**Free Electives (18 credits)**

(May not include courses with a MUEN prefix)

**8.2.6 Bachelor of Music (B.Mus.) - Major Early Music Performance (Voice) (126 credits)**

This program requires 91 credits (plus 35 credits for the Freshman requirement for out-of-province students).

126 credits selected as follows:

35 credits - Prerequisite Requirements (for out-of-province students)

22 credits - Required Performance

12 credits - Complementary Performance

31 credits - Required Courses (Theory, Musicianship, History, Literature, or Performance Practice and Diction)

5 credits - Complementary Courses (Musicianship, Music History)

3 credits - Non-Music Electives

18 credits - Free Electives

Special Requirements:

1. Continuation in the program requires a minimum grade of B- in practical instruction/exams and ensembles.
2. Students majoring in Early Music Performance (Voice) may also audition for Opera Excerpts (MUEN 554) and use this ensemble for credits towards the complementary performance/ensemble requirement.

**Program Prerequisites - Freshman Program (35 credits)**

35 credits selected as described below, in consultation with the Program Adviser:

23 credits of Prerequisite Courses

2 credits of Assigned Small Ensemble

4 credits of Basic Ensemble Training

6 credits of Non-Music Electives

**Prerequisite Courses**

23 credits, all of the courses below:

Note: Students who can demonstrate through auditions and placement tests that they have mastered the material in any of the courses below will be exempt from them and may proceed to more advanced courses.

MUHL 186	(3)	Western Musical Traditions
MUIN 180	(3)	BMus Practical Lessons 1
MUIN 181	(3)	BMus Practical Lessons 2
MUPD 135	(1)	Music as a Profession 1
MUPD 136	(1)	Music as a Profession 2
MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2



MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2

**Required Performance (22 credits)**

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 300	(2)	Voice Coaching 1
MUIN 301	(2)	Voice Coaching 2
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

**Complementary Performance (12 credits)**

Ensemble - during every term of enrolment as a full-time or part-time student.

12 credits are selected as follows:

12 credits selected from:

MUEN 496	(2)	Opera Studio
MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 580	(1)	Early Music Ensemble
MUEN 587	(2)	Cappella McGill
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble

**Required Courses (31 credits)**

31 credits are selected as follows:

12 credits - Theory

4 credits - Musicianship

6 credits - Music History, Literature, or Performance Practice

9 credits - Diction

**Theory**

12 credits

MUTH 250	(3)	Theory and Analysis 3
MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5

MUTH 426 (3) Topics in Early Music Analysis

### Musicianship

4 credits

MUSP 240 (2) Musicianship Training 3

MUSP 241 (2) Musicianship Training 4

### Music History, Literature or Performance Practice

6 credits

MUHL 286 (3) Critical Thinking About Music

MUPP 381 (3) Topics in Performance Practice

### Diction

9 credits

MUPG 209 (1) Introduction to Lyric Diction

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Required Performance (18 credits)

MUIN 280	(3)	BMus Practical Lessons 3
MUIN 281	(3)	BMus Practical Lessons 4
MUIN 282	(0)	BMus Performance Examination 1
MUIN 380	(3)	BMus Practical Lessons 5
MUIN 381	(3)	BMus Practical Lessons 6
MUIN 382	(0)	BMus Performance Examination 2
MUIN 480	(3)	BMus Practical Lessons 7
MUIN 481	(3)	BMus Practical Lessons 8
MUIN 482	(0)	BMus Performance Examination 3

Complementary Performance (18 credits)

Large Ensemble – during every term of enrolment as a full-time student or part-time student.

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

6 credits, select MUEN 570 (1 credit x 6 semesters):

MUEN 570	(1)	Jazz Combo
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Required Courses (30 credits)

Selected as follows:

12 credits of Jazz Improvisation

12 credits of Theory

6 credits of History

Jazz Improvisation

12 credits

MUJZ 223	(3)	Jazz Improvisation/Musicianship 1
MUJZ 224	(3)	Jazz Improvisation/Musicianship 2
MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

Theor y

12 credits

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

Histor y

6 credits

Critical

3 credits from the following:

MUHL 366	(3)	The Era of the Fortepiano
MUHL 377	(3)	Baroque Opera
MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUHL 591D1	(1.5)	Paleography
MUHL 591D2	(1.5)	Paleography
MUTH 202	(3)	Modal Counterpoint 1
MUTH 204	(3)	Tonal Counterpoint 1
MUTH 302	(3)	Modal Counterpoint 2
MUTH 304	(3)	Tonal Counterpoint 2
MUTH 426	(3)	Topics in Early Music Analysis

6 credits from the following (for Voice students only):

MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

OR

6 credits from the following (for Instrumental students only):

MUIN 270	(3)	Practical Lessons Performance Minor 1
MUIN 271	(3)	Practical Lessons Performance Minor 2
MUIN 273	(1.5)	Practical Lessons Performance Minor 3
MUIN 274	(1.5)	Practical Lessons Performance Minor 4
MUIN 275	(1.5)	Practical Lessons Performance Minor 5
MUIN 276	(1.5)	Practical Lessons Performance Minor 6
MUIN 302	(1.5)	Early Music Minor Repertoire Coaching 1
MUIN 303	(1.5)	Early Music Minor Repertoire Coaching 2
MUIN 304	(1.5)	Early Music Minor Repertoire Coaching 3
MUIN 305	(1.5)	Early Music Minor Repertoire Coaching 4

### 8.2.9 Licentiate in Music (L.Mus.) - Major Performance Piano (93 credits)

The Licentiate in Music (L.Mus.) Major Performance Piano is a 93-credit program.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Candidates must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

### Required Performance (52 credits)

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 333	(0)	Piano Techniques 2
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	L.Mus. Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 369	(0)	Concerto
MUIN 433	(0)	Piano Techniques 3
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination
MUPG 541	(2)	Senior Piano Seminar 1
MUPG 542	(2)	Senior Piano Seminar 2

### Complementary Performance (14 credits)

Large Ensemble – during the first four terms (2 credits x 4 semesters).

14 credits selected as follows:

8 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

6 credits from:

MUEN 556	(1)	Introduction to Collaborative Piano 1
MUEN 557	(1)	Introduction to Collaborative Piano 2
MUEN 560	(1)	Chamber Music Ensemble
MUEN 578	(1)	Song Interpretation 1
MUEN 579	(1)	Song Interpretation 2
MUEN 581	(1)	Introduction to Ensemble Playing for Pianists
MUEN 582	(1)	Piano Ensembles
MUEN 584	(1)	Studio Accompanying
MUEN 585	(1)	Sonata Masterclass

### Complementary Musicianship (2 credits)

2 credits from:

MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists

### Required Courses (25 credits)

25 credits of required courses selected as follows:

9 credits of Theory

10 credits of Musicianship

6 credits of History

#### Theory

MUTH 150	(3)	Theory and Analysis 1
MUTH 151	(3)	Theory and Analysis 2
MUTH 250	(3)	Theory and Analysis 3

#### Musicianship

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

#### History

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

### 8.2.10 Licentiate in Music (L.Mus.) - Major Performance (All Instruments except Piano, Voice and Jazz) (93 credits)

The Licentiate in Music (L.Mus.) Major Performance in All Instruments except Piano, Voice, and Jazz is a 93-credit program.

Ensemble Requirements:

1. Students majoring in violin, viola, or cello must commence their assigned ensembles with four terms of string quartets.
2. Violin Majors will be required to complete two terms of ensemble playing on viola.

Special Requirements:

1. Continuation in the program requires a minimum grade of A- in practical instruction/exams and ensembles.
2. Students must take the L.Mus. Performance 1 Examination at the end of their first year of study and the L.Mus. Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

#### Required Performance (48 credits)

48 credits selected as follows:

MU0cUL0its)	(8)	L.Mus. Practical Instruction 1
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MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	L.Mus. Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
	(0)	L.Mus. Performance 3 Examination

### Musicianship

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

### History

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

### Complementary Musicianship

2 credits from:

MUSP 324	(2)	Musicianship for Strings
MUSP 330	(2)	Musicianship for Woodwinds
MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion (Singing Renaissance)

Opera Studio

**Musicianship (10 credits)**

MUSP 140	(2)	Musicianship Training 1
MUSP 141	(2)	Musicianship Training 2
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2
MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

**History (6 credits)**

MUHL 186	(3)	Western Musical Traditions
MUHL 286	(3)	Critical Thinking About Music

**8.2.12 Licentiate in Music (L.Mus.) - Major Performance Jazz (100 credits)**

The Licentiate in Music (L.Mus.) Major Performance Jazz is a 100-credit program with options in various instruments.

**Special Requirements:**

1. Continuation in the program requires that a grade of A- be maintained in practical instruction/exams and ensembles.
2. Candidates must take the L.Mus. Jazz Performance 1 Examination at the end of their first year of study and the L.Mus. Jazz Performance 2 and 3 Examinations in each of the next two years if they hope to complete the program in the normal length of time.

**Required Performance (48 credits)**

All of the following courses:

MUIN 250	(8)	L.Mus. Practical Instruction 1
MUIN 251	(8)	L.Mus. Practical Instruction 2
MUIN 252	(0)	L.Mus. Performance 1 Examination
MUIN 350	(8)	L.Mus. Practical Instruction 3
MUIN 351	(8)	L.Mus. Practical Instruction 4
MUIN 352	(0)	L.Mus. Performance 2 Examination
MUIN 450	(8)	L.Mus. Practical Instruction 5
MUIN 451	(8)	L.Mus. Practical Instruction 6
MUIN 452	(0)	L.Mus. Performance 3 Examination

**Complementary Performance (18 credits)**

Large Ensemble Training – during every term of enrolment as a full-time or part-time student.

18 credits selected as follows:

12 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles

MUEN 594	(2)	Contemporary Music Ensemble
MUEN 595	(2)	Jazz Ensembles
MUEN 597	(2)	McGill Symphony Orchestra

6 credits, select Jazz Combo Training - during every term of enrolment as a full-time or part-time student. MUEN 570 Jazz Combo (1 credit x 6 semesters).

MUEN 570	(1)	Jazz Combo
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#### Required Courses (30 credits)

30 credits selected as follows:

12 credits of Theory

12 credits of Improvisation/Musicianship

6 credits of History

#### Theory

MUJZ 260	(3)	Jazz Arranging 1
MUJZ 261	(3)	Jazz Arranging 2
MUJZ 340	(3)	Jazz Composition 1
MUJZ 341	(3)	Jazz Composition 2

#### Improvisation/Musicianship

MUJZ 223	(3)	Jazz Improvisation/Musicianship 1
MUJZ 224	(3)	Jazz Improvisation/Musicianship 2
MUJZ 423	(3)	Jazz Improvisation/Musicianship 3
MUJZ 424	(3)	Jazz Improvisation/Musicianship 4

#### History

MUJZ 187	(3)	Jazz History Survey
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**Master of Music (M.Mus.); Performance: Early Music (Thesis)**

MUHL 380	(3)	Medieval Music
MUHL 381	(3)	Renaissance Music
MUHL 382	(3)	Baroque Music
MUHL 383	(3)	Classical Music
MUHL 395	(3)	Keyboard Literature before 1750
MUPP 381	(3)	Topics in Performance Practice
MUTH 426	(3)	Topics in Early Music Analysis

**Fortepiano students:**

MUHL 366	(3)	The Era of the Fortepiano
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**Harpsichord students – 6 credits:**

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo
MUPG 372D1	(1)	Continuo
MUPG 372D2	(1)	Continuo

**Organ/Lute students:**

MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

**Voice students – 6 credits of the following:**

MUPG 210	(2)	Italian Diction ( <i>or equivalent</i> )
MUPG 211	(2)	French Diction ( <i>or equivalent</i> )
MUPG 212	(2)	English Diction ( <i>or equivalent</i> )
MUPG 213	(2)	German Diction ( <i>or equivalent</i> )

**Master of Music (M.Mus.); Performance: Orchestral Instruments and Guitar (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
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**Master of Music (M.Mus.); Performance: Collaborative Piano (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
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**4 credits of:**

MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

**6 credits of:**

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

**Master of Music (M.Mus.); Performance: Piano (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
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**Master of Music (M.Mus.); Performance: Opera and Voice (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 210	(2)	Italian Diction
MUPG 211	(2)	French Diction
MUPG 212	(2)	English Diction
MUPG 213	(2)	German Diction

**One of:**

MUHL 372	(3)	Solo Song Outside Germany and Austria
MUHL 377	(3)	Baroque Opera
MUHL 387	(3)	Opera from Mozart to Puccini
MUHL 388	(3)	Opera After 1900
MUHL 390	(3)	The German Lied

**Master of Music (M.Mus.); Performance: Organ and Church Music (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUPG 272D1	(2)	Continuo
MUPG 272D2	(2)	Continuo

**Master of Music (M.Mus.); Performance: Conducting (Thesis)**

MUPD 560	(1)	Introduction to Research Methods in Music
MUSP 170	(1)	Musicianship (Keyboard) 1
MUSP 171	(1)	Musicianship (Keyboard) 2

**Choral Conducting:**

MUCT 235	(3)	Vocal Techniques
MUCO 261	(3)	Orchestration 1
MUHL 397	(3)	Choral Literature after 1750

**Orchestral and Wind Conducting:****5-6 credits of:**

MUCO 261	(3)	Orchestration 1
MUCO 360	(3)	Orchestration 2
MUCO 460	(2)	Orchestration 3

**and:**

MUHL 389	(3)	Orchestral Literature
or MUHL 398	(3)	Wind Ensemble Literature after 1750

**Master of Music (M.Mus.); Performance: Jazz Performance (Thesis)**

MUHL 393	(3)	History of Jazz
MUJZ 440D1	(2)	Advanced Jazz Composition
MUJZ 440D2	(2)	Advanced Jazz Composition
MUJZ 461D1	(2)	Advanced Jazz Arranging
MUJZ 461D2	(2)	Advanced Jazz Arranging
MUJZ 493	(3)	Jazz Performance Practice

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### 8.3 B.Mus./B.Ed. Bachelor of Music and Bachelor of Education Concurrent Program

The Bachelor of Education in Music is an integrated four-year 120-/121-credit program of initial teacher training that leads to certification as a teacher in the Province of Quebec. When offered concurrently with the Bachelor of Music (Major in Music Education), the program offers students the opportunity to obtain a Bachelor of Education degree and a Bachelor of Music degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

The components of the 137-credit **Bachelor of Education in Music/Bachelor of Music (Music Education)** are as follows:

- 55 professional credits
- 70 Music academic credits
- 12 elective credits (which must include 3 credits of non-Music electives)

Students in the Concurrent B.Mus./B.Ed. who receive an F or J in any Field Experience course are placed in Unsatisfactory Standing. Although they may complete their term, they are required to withdraw from the Concurrent program; however, they may apply to transfer to the B.Mus. Faculty program.

#### 8.3.1 Concurrent Bachelor of Music (B.Mus.) - Major Music Education and Bachelor of Education (B.Ed.) - Music Elementary and Secondary (137 credits)

The Bachelor of Music (B.Mus.) - Major Music Education, when offered concurrently with the The Bachelor of Education - Major Music Elementary and Secondary, provides students with the opportunity to obtain a Bachelor of Music degree and a Bachelor of Education degree after the completion of 137 credits, normally five years (170 credits or six years for out-of-province students\*). The Concurrent program combines academic studies in music, professional studies, and field experience. The two degrees are awarded during the same convocation period.

\* Out-of-province students or those who have not completed Quebec CEGEP, French Baccalaureate, International Baccalaureate, or at least one year of university studies prior to commencing the Concurrent program.

To be admitted to the Concurrent program, students must satisfy the regular admission requirements of the Schulich School of Music and Faculty of Education. Normally, students will be admitted to both components of the Concurrent program simultaneously. Applicants who already hold a Bachelor of Music degree from a North American university should apply to the Faculty of Education. Students who have completed 30 or more credits in a Bachelor of Music program, exclusive of the Freshman year for out-of-province students, should apply for admission to the Concurrent program.

All applications for the Concurrent program are to be made to the Admissions Office of the Schulich School of Music.

Note:

1. Students who major in Music Education may also audition for Jazz Ensemble (MUEN 595) and use this ensemble for credits towards the performance requirement.
2. If Choral and Keyboard Arranging (MUTH 461) is not offered, students may use The Art of Composition (MUCO 230) as a substitute course. If MUTH 461 is offered, students majoring in Music Education must take this course to fulfill the program requirement.
3. Students who major in Music Education in the jazz stream may also take Jazz Arranging 1 (MUJZ 260) instead of Choral and Keyboard



Prerequisite Courses  
33 credits distribu

MUTH 251	(3)	Theory and Analysis 4
MUTH 350	(3)	Theory and Analysis 5
MUTH 461	(2)	Choral and Keyboard Arranging

#### Musicianship

4 credits:

MUSP 240	(2)	Musicianship Training 3
MUSP 241	(2)	Musicianship Training 4

#### Music History

3 credits:

MUHL 286	(3)	Critical Thinking About Music
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MUSP 335	(2)	Musicianship for Brass
MUSP 346	(2)	Post-Tonal Musicianship
MUSP 350	(2)	Musicianship for Pianists
MUSP 353	(2)	Musicianship for Voice
MUSP 354	(2)	Introduction to Improvisation and Ornamentation
MUSP 355	(2)	Musicianship for Percussion
MUSP 381	(2)	Singing Renaissance Notation

### Music History

6 credits of courses with a MUHL or a MUPP prefix.

### Performance

4 credits from:

MUEN 563	(2)	Jazz Vocal Workshop
MUEN 572	(2)	Cappella Antica
MUEN 573	(2)	Baroque Orchestra
MUEN 587	(2)	Cappella McGill
MUEN 590	(2)	McGill Wind Orchestra
MUEN 592	(2)	Chamber Jazz Ensemble
MUEN 593	(2)	Choral Ensembles
MUEN 594	(2)	Contemporary Music Ensemble
MUEN 597	(2)	McGill Symphony Orchestra

### Electives (12 credits)

9 credits of free electives

3 credits of non-Music electives

### Required Education Courses (45 credits)

EDEA 206	(1)	1st Year Professional Seminar
EDEA 407	(3)	Final Year Professional Seminar Music
EDEA 442	(3)	Methods in Music Education 1
EDEA 472	(3)	Methods in Music Education 2
EDEC 215	(0)	English Exam for Teacher Certification
EDEC 247	(3)	Policy Issues in Quebec Education
EDEE 355*	(3)	Classroom-based Evaluation
EDES 350	(3)	Classroom Practices
EDFE 205	(2)	First Field Experience (Music)
EDFE 208	(3)	Second Field Experience (Music)
EDFE 308	(8)	Third Field Experience (Music)
EDFE 407	(7)	Fourth Field Experience (Music)
EDPE 300	(3)	Educational Psychology
EDPE 304*	(3)	Measurement and Evaluation
EDPI 341	(3)	Instruction in Inclusive Schools

\* Note: Students take either EDEE 355 or EDPE 304, but not both.

#### Complementary Education Courses (10 credits)

10 credits distributed as follows:

3 credits from:

EDEC 233	(3)	First Nations and Inuit Education
EDEC 248	(3)	Equity and Education
EDEC 249	(3)	Global Education and Social Justice

1 credit from:

EDEC 253	(1)	Second Professional Seminar (Kindergarten/Elementary)
EDEC 254	(1)	Second Professional Seminar (Secondary)

3 credits from:

EDEC 260	(3)	Philosophical Foundations
EDEC 261	(3)	Philosophy of Catholic Education

3 credits from:

EDEC 262	(3)	Media, Technology and Education
MUGT 301	(3)	Technology and Media for Music Education

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## 8.4 Management Minor Programs

The Desautels Faculty of Management offers various minors for non-management students that allow undergraduates to develop a variety of managerial skills that will serve them throughout their chosen careers.

Detailed information on the minors listed below can be found on the Desautels Faculty of Management [website](#) and at [Desautels Faculty of Management > Undergraduate > Overview of Programs Offered by the Desautels Faculty of Management > : Minors for Non-Management Students](#).

- [: Minor Finance \(For Non-Management Students\) - \(18 credits\)](#)
- [: Minor Management \(For Non-Management Students\) - \(18 credits\)](#)
- [: Minor Marketing \(For Non-Management Students\) - \(18 credits\)](#)

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## 9.1 Practical Assignment and Lessons

### 9.1.1 Registration/Withdrawal

Registration for practical instruction (MUI courses) is **not available** on Minerva. Students are reminded to submit an [Online Practical Instruction Request Form](#) by the specified deadlines. Practical Instruction will then be added onto students' records.

The deadline for withdrawing from practical instruction is the end of the second week of classes in any term. Students cannot withdraw from practical instruction on Minerva; they must notify the Department of Performance in writing of their intention to withdraw.

### 9.1.2 Assignment of Teachers

The assignment of students to teachers for practical instruction is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration whenever possible.

It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. **However, those students who do not return the Online Practical Instruction Request (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$50.** Teacher assignments will be made soon after the period of enrolment and confirmed during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times.

Individual lessons missed as a consequence of the instructor's absence will be made up at the mutual convenience of the instructor and student. Lessons missed as a result of the student's absence will be made up only if notice of cancellation has been given 48 hours in advance, or if a doctor's certificate is

are obliged to present one examination in order to fulfil the practical requirement of these programs: the Concentration Final Examination (MUIIN 283). Grades of C or higher in all practical requirements are mandatory for continuation in the program.

The sequence would normally be:

#### Concentration Study Sequence

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 283	BMus Concentration Final Examination

Examination:

#### BMus Concentration Final Examination (MUIIN 283)

*Purpose:* To determine that the student is sufficiently accomplished to qualify for the degree of Bachelor of Music. In the event that the student is inadequately prepared, the panel may recommend to the department in which the student is registered that: a) the student be asked to withdraw from the program; or, b) the student be permitted to redo the examination.

*Panel:* A minimum of two staff members (not including the teacher), one of whom must be from the area. The panel is appointed by the Chair of the Department of Performance. At the discretion of the Departmental Chair, the teacher may be included on panels of three or more examiners.

*Distribution of Marks:* For students registered in practical instruction through the Schulich School of Music, the teacher submits a term mark which is included as 50% of the final mark. In instances where the student's teacher is on the panel, the teacher's global evaluation will nevertheless be equal to 50% of the final mark. This grade will also be entered in the student's current or most recent term of practical instruction. When a student is not registered for lessons, the final mark will be the average of the marks submitted by the examination panel and will also be entered in the most recent term of practical instruction.

## 9.2.2 Major Study

A student majoring in Performance (B.Mus. or L.Mus.) must show talent for this field before being admitted to the program. The practical requirement for these programs comprises examinations and recitals as specified in the programs.

### 9.2.2.1 B.Mus. Major in Performance, Major in Early Music Performance, and Major in Jazz Performance

The sequence would normally be:

#### Major Study Sequence

MUIIN 180	BMus Practical Lessons 1
MUIIN 181	BMus Practical Lessons 2
MUIIN 280	BMus Practical Lessons 3
MUIIN 281	BMus Practical Lessons 4
MUIIN 282	BMus Performance Examination 1
MUIIN 380	BMus Practical Lessons 5
MUIIN 333	Piano Techniques 2 (pianists only)
MUIIN 381	BMus Practical Lessons 6
MUIIN 382	BMus Performance Examination 2
MUIIN 480	BMus Practical Lessons 7
MUIIN 433	Piano Techniques 3 (pianists only)
MUIIN 481	BMus Practical Lessons 8
MUIIN 482	BMus Performance Examination 3
MUIIN 369	Concerto (mandatory test for pianists)

Examinations:

MUIN 369

Concerto (mandatory test for pianists)

Examinations:

**L.Mus. Performance 1 Examination (MUIN 252)**

*Purpose:* To assess the student's progress in the practical area and determine whether or not the student may continue in the program. The panel may recommend to the Department that the student be: a) asked to withdraw from the program; or b) permitted to continue to the L.Mus. Performance 2 Exam.

*Panel:* A minimum of three staff members, one of whom may be the student's teacher. The panel is appointed by the Chair of the Department of Performance.

*Distribution of Marks:* The teacher submits a term mark, which is included as 50% of the final mark. In instances where the student's teacher is on the



- Jazz
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